



Tapestry Topics

A Quarterly Review of Tapestry Art Today

www.americantapestryalliance.org

Summer 2007 Vol 33 No 2

*Celebrating
25 Years
1982-2007*

ATA: Then and Now

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Susan Hart Henegar, "¿Como No?" 42" x 56", 1991
See article page 6.

Letter from the Co-Directors

By the time you receive this, American Tapestry Alliance's Silver Anniversary will have been celebrated in San Jose, California, with lectures and panel discussions that highlighted some of the pivotal events of ATA's development.

When Hal Painter and Jim Brown formed the American Tapestry Alliance, their mission was to create a network for tapestry weavers scattered throughout the United States and to promote the medium of handwoven tapestry. Since 1982, the organization has grown to over 400 international members connected through our ever-growing, everchanging website and quarterly publication, *Tapestry Topics*. We continue the mission of promoting excellence within our medium and expanding tapestry's presence in the wider worlds of art and craft through The American Tapestry Biennial and Small Format exhibitions, solo and collaborative talks, symposia and workshops, online discussion groups, mentoring programs, awards and scholarships.

As we celebrate our achievements and honour the people whose insight and dedication steered us through the formative years, we also applaud the tireless efforts of

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all our amazing volunteers whose contributions of time or financial assistance have made many dreams a reality. Our vision of the future depends on each of us participating and contributing our time and talent to help ATA continue to serve our members' needs.

We will continue to celebrate this historic year with articles and photographs in upcoming issues of *Tapestry Topics* that reveal events and the people who endeavor to establish tapestry as a contemporary art form.

Happy Birthday, ATA!

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| Becky Stevens | Linda Wallace |
| Member Services | Resources |

Raison D'etre - An Homage to Jim Brown

By Shelley Socolofsky

I have been thinking about the significance of memory lately. "Memory" is intensely personal, powerful. Memories are the basis for our individual and collective identities. They form, in large part, the framework that supports our sense of meaning and placement in the world, our sense of self and the threads that connect our past selves with the present selves we have become. Since we are always in a state of "becoming," they tie us to our future and influence where we are going.

In *Death of the Author* (1977), scholar Roland Barthes examined literary texts and their relationship to both reader and author. He suggests that a literary text is inseparable from an author's history. If we substitute "the individual" for Barthes' term "text," we find similar results: "I" am a product of my experience, layered upon and influenced by earlier experiences. And though "I" may hold tightly to my personal identity and the view that I am an authentic and original independent being, "I" am nothing without my relation to "You," to one another, to the web that is created as a result of our coexistence.

Jim Brown's life work has been about bringing together individuals to formulate strength through alliance, thus forming an authority of certain magnitude that would have been virtually impossible to achieve without the support of that interconnecting web.

I recently spent a lovely afternoon with Jim Brown. I was particularly interested in hearing his recollections of the early years of ATA, how the organization was formed and how he saw his vision manifested 25 years later. Upon my arrival I was immediately struck by the gentle graciousness of Jim's character. Although he was in the middle of a move, had in fact relocated the week previous and had yet to unpack boxes, he had made great efforts to organize years' worth of materials and tapestries to share with me.

One of the memories that Jim recalled was the way in which he first became introduced to tapestry. While living and working for the airlines in San Francisco during the 1960s, he had often passed by Hal Painter's North Beach tapestry shop/studio, but had only met him many years later in Sonoma County. Jim described the feeling of absolute serenity upon entering Hal's studio. Life for Jim was incredibly hectic. The pace and tensions inherent in the travel industry were suddenly offset with the quality of this "other" life style. Long holding a passion for Japanese art and its history with crafts, Jim saw in Hal's studio that day a portico into a world that profoundly resonated for him. He convinced Hal to take him on as an apprentice. Initially, Jim spent his hours in Hal's studio winding bobbins and dressing the loom. On the side he learned tapestry weaving from Hal while maintaining part time employment with the airlines. Hal's studio eventually moved north to the community of Sebastopol. The studio, without telephone, was a haven for Jim on his off days from his city life and job. Jim continued to pursue his own tapestry work aside from his work for Hal, winning awards and creating tapestries for such celebrities as Beverly Sills and Leonard Bernstein.

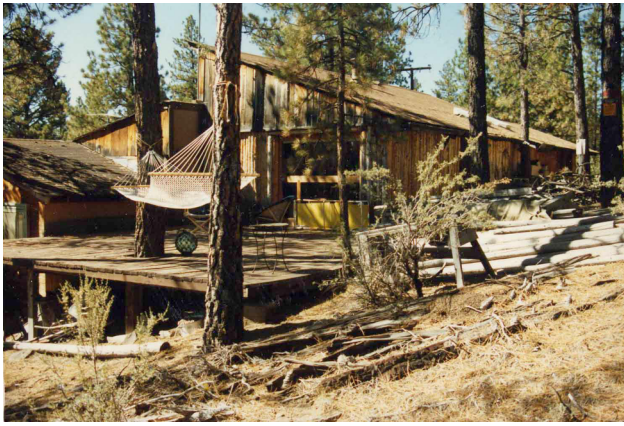
Teaching had always been a part of Hal's studio. But together the two of them decided to expand. Hal's cousins owned a campground in a remote spot in the middle of Oregon - 12 miles outside of Chiloquin. Hal and Jim started summer tapestry workshops at the campground, offering some of the first tapestry retreat experiences in the United States.

In 1973, Hal and Jim, with the assistance of their fathers, decided to make these workshops a more permanent fixture and started building their home/tapestry retreat on nearby land. Built from surrounding natural materials with limited resources, they shaved tree branches for siding and laid overlapping torn brown paper bags treated with shellac for the flooring.

Jim sought ways to achieve their personal missions to bring this alternative "tapestry making" life style to as many



Jim Brown, "Updated Interior of Cabin Near Chiloquin, OR"



Jim Brown, "Remodled Exterior of Cabin Near Chiloquin, OR"

people as possible. In 1976, the Bicentennial year, Hal and Jim took another step of outreach. They set out across the country as "itinerant" weavers - traveling from place to place, teaching tapestry. It was during this seminal trip that they crossed paths with the San Francisco Tapestry workshop and merged ideas with Ruth Scheuer (who became one of two early "advisors"), and others. Jim recognized the significance in creating alliances with other tapestry artists. Through involvement with HGA's Convergence conferences and their Bicentennial itinerant weaver's trip, Jim found himself connecting with more and more grassroots weavers around the country.

During our afternoon, Jim mentioned several times that the question of how it would be possible for tapestry artists in the late 20th century to make a living at their craft was the crux that prompted the formation of American Tapestry Alliance. He recognized that educating the public about tapestry was fundamental in establishing a marketplace open to the purchase and commissioning of contemporary tapestry. The year was 1982 and this question prompted a tremendous challenge.

As tapestry artists, we know well the history of narrative tapestry making. We have heard and reheard tell of the "fall" of the tapestry artist's noble position caused by inventions of linear perspective, and later the litany of ensuing issues related to mass production. Lurçat, as we know, sought to reinvigorate contemporary tapestry practice during the mid 20th century. Yet there remained, during this time in the revival, a common practice of producing tapestries as limited reproductions of paintings by well-known artists ("authors") of the Modernist movement.

It was within this context that Jim Brown formed the American Tapestry Alliance. Jim recognized that within this climate of frenetic progress and productivity came a hunger, a backlash of response to this crisis in craft.

I remember 1982, being young and fresh with a BFA degree in tapestry, just beginning my own professional path. I recall the yearning I felt for meaning in a world that I

experienced as being increasingly fragmented, hurried and in flux. The process of weaving, with its rawness of materials - and their need to be ordered, its slow and steady rhythm and the necessary focus to produce a single tapestry, brought meaning and stability to my world. I would imagine this experience is what brings many of us to this practice. But the meaningfulness of the process may be lost on most viewers in a post-modern world.

Regardless of this seeming cultural doom, steadily over the course of 25 years, Jim's vision has continued to grow and transform in huge proportion. The first ATA mission statement read *"The American Tapestry Alliance provides you with a networking system, puts you in touch with other tapestry weavers/designers in America, offers a number of valuable services, and keeps you posted on what is happening via a quarterly newsletter."* With momentous events such as the "World Tapestry Today" traveling exhibition of 1988, ATA has superseded its initial goal of bringing contemporary tapestry to the American public.

Jim has since passed the ATA leadership torch on but his foresight remains. Like all memory - which transforms and mutates over time - ATA will never intrinsically forget its beginnings. If ATA is the "text," Jim is the "Author" and we who carry on are the "Readers." Let us be reminded, in Barthes' words, of the importance of our role:

A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost . . . he is simply that someone who holds together in a single field all the traces by which the written text is constituted.

Let us breathe thanks for our inter-connectedness and forever give homage to Jim Brown.

Revisiting a Beginning

By Mary Dieterich

Thinking back, the 1980s could be termed "Action Center." There were many kinds of interests gaining momentum and expanding. Movements were formed for exploring different paths and trajectories. Excitement flitted about, igniting all manner of enthusiasm for new ideas, new methods, new approaches. Before we knew it, areas of enthusiasm melded into joined actions and alliances. It was during this period that I met Jim Brown and Hal Painter, a meeting that must have been a fortuitous accident.

Moving to Arizona in 1975, I learned to weave in the manner of the Navajo. I met Harry and Olive Linder, the "Go-To" fiber experts, who were widely known and

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respected in the whole southwestern region and beyond. Soon I was absorbed into an idea involving the formation of a regional organization whose purpose was, and still is, to provide educational conferences for handweavers living in the Four Corners states - Arizona, Colorado, New Mexico and Utah. The organization was on its way by 1980.

One day, while visiting their friends the Linders, Hal and Jim discussed an idea involving an organization that would unite Americans weaving tapestry. The Linders suggested that my recent association with the Four Corners project might be helpful. The gentlemen, Brown and Painter, arrived one afternoon and described their interest in forming a national organization. Their question was: What does it take? They were interested in the details of forming such an entity, as experienced by the founders of the conference project. It was obvious that the decision was near and dear to their hearts, and that it had already been made!

So, the long afternoon was devoted to the "hows" of organizational formation. There were questions to be explored. How many tapestry weavers were there in the US? Would there be enough interest in such a focused area as tapestry? Where and by what means would the support—financial, operational, and in membership—be found?

The conversation lengthened into more detailed considerations of several major areas: clarity of purpose, governing board constituency, budget formation, legal choices (incorporation, non-profit status), membership recruitment, organizational development, activity choices (exhibits, newsletter, regional subgroups), long range goals and short term items.

It was a thoughtful discussion that afternoon. Obviously it was a grand idea that involved much more than a cheerful and lighthearted "come on'a my house" encounter. But it furthered a beginning, and look at us now. Happy birthday ATA!



Jane Kidd, "Wound Up," 72" x 48" 1985
collection of Alberta Hospital, Edmonton
See article page 8.

Next Issue "Diminishing Distances"

Deadline July 15:

We will take a look at the tools and the people who have helped to bring a sense of community to tapestry artists across the United States, Canada, and the rest of the world. Topics will include commentary from workshop instructors, about books, regional groups, and especially the Internet. We welcome input from our members.

As we reflect back to the beginning of the American Tapestry Alliance, as seen primarily through the impact of the early exhibits, and consider our "Now," we do not want to forget the really critical years "in the middle" when energy ebbed and ATA almost faded away. I am sure it took a collective effort to sustain the organization, but **Marti Fleischer** was the one person in the early 1990s who kept the momentum moving, often having dual roles as president and newsletter editor. She seemed skilled at finding people's talents, like getting Kathy Spoering involved in the early American Tapestry Biennial exhibits. As editor of *Tapestry Topics*, Marti sought out knowledgeable writers with good coverage of technical issue such as the series of articles "Towards Professionalism" printed in 1997-1998 now slated to be updated for reprinting on the web site in the near future. One aspect that is rarely mentioned is that most of the core of helpers she enlisted were from the southeastern states. It widened the scope, making the membership more balanced across the country. I appreciate that Marti accomplished her networking and consistency in getting a newsletter to print at a time when communication was not as easy as the computer has made it now. The capacity to send material almost instantly across the country to at least four other volunteers who contribute their unique skills to the newsletter's production, is a blessing of our current "Now." Thank you, Marti, for the steady push when ATA needed it!

Invited Artist Profile:

Marcel Marois

By Linda Rees

For many tapestry artists in the United States, "Panorama of Tapestry," held in Toronto, Ontario, Canada, to coincide with the Handweavers Guild of America's "Convergence '86" was our first exposure to a survey exhibition of North American contemporary tapestry. The organizers, ATA founders Jim Brown and Hal Painter, decided also to feature two invited artists besides the juried artists. Marcel Marois was selected to represent Canada and Muriel Nezhnie for the United States. Marcel was also one of four jurors they selected for the 1988 ATA exhibit, "World Tapestry Today." This international show traveled first to Melbourne, Australia, for the International Tapestry Today Symposium, then to Chicago in conjunction with Convergence '88, and to two other US venues before going to Germany and France for still more venues before returning to Washington, D.C. The show sparked optimism in many devotees that there could be a public presence for the medium as art in America.

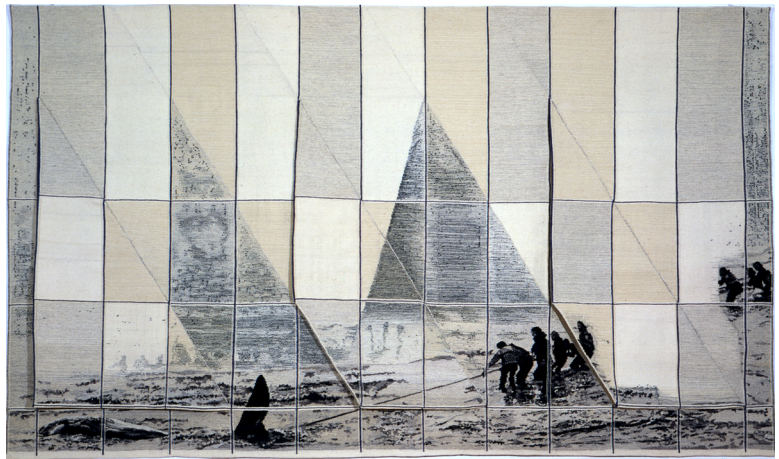
Marcel was introduced to contemporary tapestry as a third year painting major at the École des Beaux-Arts in Quebec City, in 1969. He selected tapestry weaving as an optional class after seeing work by his teacher, Jeanne d'Arc Corriveau, and her advanced students. It quickly became his major interest.

He took a part time teaching position in 1972 at the University of Quebec in Chicoutimi, in northern Quebec. His many hours spent traveling through the remote northern part of the province had a profound impact on his outlook and the artwork he produced. Creating large tapestries to fit the demands of that era, his career was directed primarily toward exhibiting in Quebec and internationally in France and other European venues.

It was surprising to discover that Marcel only met Jim and Hal at the "Panorama" opening in Toronto. They had seen his tapestry, "Non Retour" (No Turn Back), in the 1981 "10th International Biennial of Tapestry" in Lausanne, Switzerland, and perhaps other exhibits that followed after that. In discussing the special recognition of representing Canada in the ATA show, he says:

"I unfortunately did not realize what this honor was exactly. I have to say it was my first contact with American tapestry and I did not know very much about tapestry in USA. It was also a time where I was very busy with international exhibitions and my first concern was to be able to catch the best opportunities coming to me by this time."

Indeed, it is easy to see how he would perceive the exhibit as one of many successes resulting from years of work. Besides the large and dramatic "Analogie Temps" in



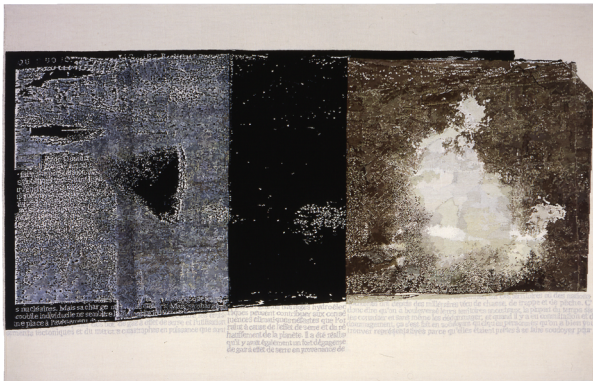
Marcel Marois, "Tension Progressive," 72" x 124" 1982

the ATA exhibit that year, he had two medium size photorealistic pieces in the "4th Montréal Tapestry Biennial" and a second large tapestry, "Tension Progressive," in the other major North American tapestry exhibit produced in 1986, "Tapestry: Contemporary Imagery/Ancient Tradition," curated by Valerie Clausen for the Cheney Cowles Museum in Spokane, Washington. "Tension Progressive" had been woven in 1982 for an important Canadian exhibit "Canada Mikrokosma - Contemporary Canadian Tapestries" curated by Mariette Rousseau-Vermette, and commissioned by the Canadian External Affairs Department for the opening of the Barbican Center in London. The show traveled to three other European venues and two more Canadian ones before the tapestry was in the 1986 exhibit. Most likely he was also preparing the tapestry that would be accepted for the 1987 Lausanne biennial.

Prior to 1986, there was only one article featuring Marcel's work in the United States. It was in *Fiberarts*, November-December, 1981, written by Elfleda Russell. Not having mastered English yet probably contributed to his slow entry into the fiber art limelight in the states. The other contributing factor was that, until 1986, tapestry as an art form had no national exposure here of the kind that a major exhibit could provide.

The primary benefit he derived from participation in "Panorama of Tapestry" was connecting with many American artists and organizers like Jim and Hal, who were very engaged in promoting woven tapestry as a viable art form. It did not take Marcel long to become a major influence on the field. In the catalog for the exhibit "Tapestry Visions," which he curated for the 1994 Convergence in Minnesota, Marcel gives an informative synopsis of important exhibits and events in the developing tapestry movement. He refers to the Clausen exhibit as "perhaps [the] exhibit which made clear the need for defining the specific qualities of tapestry, and which served as catalyst for a variety of events around this question." He further states that it "brought together the group which formulated the traveling

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Marcel Marois, "Miroirs - Turbulance"
80" x 126" 2000

exhibition 'Tapestry: The Narrative Voice,' in 1989." He credits the interaction of the participating artists who produced this exhibit as setting in motion the redefinition of tapestry evidenced in the ensuing conferences and exhibits sponsored by ATA and ITNET.

Now, over twenty years after the stimulating year of 1986, he observes that while the way he visually expresses himself has changed, his content remains essentially a statement about "the emotional and internal dimension of an issue related to environment and humanity." Even though his current work is more abstract, he still has a need to stay connected to photography and to "refer to texts and images as a departure for a design for tapestry, something I do not need when I do drawing for exhibitions." He is not willing to project where his work will go in the future, stating that sometimes it feels as if he controls one part of his creation but the other part comes by accident. And for him, the reward is to "keep being surprised by what is coming out from my imagination and hands."

The Artists, Early ATA Exhibitors

1986 "Panorama of Tapestry"

Barbara Heller

A silver anniversary is a milestone that evokes feelings of nostalgia and causes one to look both backward and forward. Twenty-five years ago I had begun to express myself solely through tapestry, both printmaking and surface design having fallen by the wayside with the birth of my son two years before. It felt like I had boundless energy, and I was embarking on an exciting journey in which my evolving experience and expertise as a tapestry artist would be matched by the evolving maturity and acceptance of tapestry as a medium of fine art.

Twenty-five years ago I was taking the daring step of using yarn that I had not spun myself. Some of it was not even nature-dyed! In order to create the colours I wanted, colours that would not fade, I was beginning to use (horrors) commercial dyes. To enhance the illusions I was trying to create, I was using yarns other than wool. I eliminated the fringe from the bottom of the tapestry and the wooden dowel from the top. Because I viewed my tapestries as art, I presented them as one would a painting. All this was frowned upon by some in the world of textiles, and I was rejected from shows because my tapestries were stretched and framed. I was rejected from art shows because tapestry was a craft and from craft shows because my work was too arty. See "Barbara Heller: Works Over Time" online exhibit.

Well, tapestry has changed and the way it is viewed has changed. Tapestry has indeed gained wider acceptance, thanks to the efforts of the members of the American Tapestry Alliance. The American Tapestry Biennials have brought fine tapestry to an ever-growing and appreciative public. We have struggled to perfect our craft and widen our artistic boundaries. Some of us have returned to university to obtain degrees in art history, art criticism and museum management as well as BFA's and MFA's. Our membership now includes curators, critics, writers, educators and gallery owners, as well as artists.

The art/craft debate, so important 25 years ago, now seems irrelevant when mixed media is the watchword of contemporary art. I think it is now time that we, ourselves, take the next step and expand our definition of tapestry beyond the rigidity of "a weft-faced, flat-surfaced, hand-woven fabric in which the warp is completely covered by discontinuous wefts to create imagery." Why shouldn't tapestry have exposed warps? Why shouldn't it have textured areas? Why shouldn't it be freestanding or 3-dimensional or incorporate non-woven objects? Why shouldn't it be painted or burned or crumpled or shaped? Why shouldn't tapestry break from pre-conceived ideas to best express the artist/weaver's personal vision? Just look at the work in the current biennial.

It is time we moved from thinking of ourselves as tapestry weavers, or even as tapestry artists, and call ourselves what we are: artists.

Susan Hart Henegar

I have been working in the textile arts since I was a child, weaving and sewing. In the mid 1970s I discovered pictorial tapestry and entered the first teaching program at the SFTW in the fall of 1978, right after the workshop had woven the birthing panels for the Judy Chicago "Dinner Party" project. Around the same time, some students began meeting to form what became the ATA. Jim Brown spearheaded the efforts, meeting with us in Noe Valley. Hal Painter, Victor Jacoby, Elaine Ireland, Tricia Goldberg, Ruth Scheuer, and Katherine Kilgore were active in the



Susan Hart Henegar, "Sketch #2"
for a piece 93" x 51" 2002

scene. Looking forward from late 1980s show catalogs on dramatically reveals the passion for tapestry and the tremendous growth that has occurred in all our work. Many of the artists continue to weave 25 years later.

In that time my own work has gone full circle a couple of times, which is fulfilling and exciting. In the early 1980s my pieces were fairly small, 4 to 6 sq. ft. at 8-10 epi. They were based on drawings and photographs, usually of panoramic landscapes with two residential commissions, one at 100 sq. ft. As my work got larger it also became more abstract.

I began to work in series in 1989, starting with the "Frazer Series" exploring different "marks" made by various setts from 4-12 epi's. I settled on weaving at 6 epi. "Where's Frazer?" was accepted in my first major international show, the "Kyoto Textile Fair." The "Working Girls Series" came next. The "Travel Series" began in 1991 with "Annie's High Heels" (exhibited in "ITNET I") and ended sixteen pieces later with "Wedding in Castelina" in 1996. The titles are plays on words and the stories spiral around each other.

After my pace was considerably slowed down after thyroid surgery in 1997, my work investigated non-tapestry expression including the playful "Fashion Icons," Vintage fabric "Saddle Blanket Quilts," and the "Postcard Series," which is work on paper.

In 2002 I was commissioned to weave a fairly large piece (33 sq. ft) and had less than 4 months to design and install it! I used all my knowledge and interests to reinvent the way I worked. Using the layered paper collage technique from the Postcard pieces, my familiar 1" to 1' scale from architectural drawings, and images of Vintage fabrics I had collected, I "sketched" 3 ideas for the client. The chosen design was expanded and painted as a full size cartoon. I still paint the positive design and trace on matte polyester to weave from. (See TT, Winter 2005)

My full time business fabricating custom orders for interior designers continues and dovetails well with the large, 40 sq. ft. commissions I currently weave. I am delighted to have found a way to use all my interests so successfully.

Tricia Goldberg

I fell in love with the medium of traditional flat tapestry more than 25 years ago. Designing, weaving, and teaching tapestry are as important to me now as they were then. I am fortunate to have stayed in love, although I have not always had the time for tapestry to maintain a central role in my life. When I was not able to focus on weaving, I was grateful to American Tapestry Alliance, Tapestry Weavers West, and my friends for keeping me in touch with the tapestry world.

Teaching tapestry helps me understand my own work. I like to explain to students that while a tapestry weaver can create intricate shapes and curves and can use gorgeous color blending, a tapestry is first a textile, a piece of cloth, a design or image made up of plain weave. It is a grid with a structure of warp and weft.

My favorite way of working is to have a design that I understand how to weave, but which allows room for experimentation and play during all that wonderful time it takes to weave it. I love the inherent nature of pattern in weaving. I think this has been my major concern from early on.

I came to tapestry weaving from fabric weaving, and I had to learn what makes a good design for this new medium. Since the beginning I have taken classes in art history, design, watercolor and acrylic painting, and drawing, and I have attended figure drawing classes for the past three years. For me, the

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Tricia Goldberg, "Quilt with Tulips," 42" x 34"
1984, wool, pearl cotton

continual decision-making in drawing echoes the decision-making that tapestry demands. I am fascinated by patterns and by color—how colors interact, and the responses they provoke from the viewer.

I have always been interested in learning about other cultures, and have included images that relate to the everyday lives of women around the world, from produce sellers in a marketplace to laundry hanging on a clothesline. Japanese imagery has also found its way into my work from the beginning. My very first small designs were of a paper parasol and the label on a can of wasabi. My recent piece *Stamps* was inspired by the canceled postage on a letter from Japan.

Other subjects have included flowers, fruit, and various elements of nature, derived from close observation in my garden or on hikes.

I have had many wonderful opportunities to exhibit my tapestries, beginning with ATA's premiere 1986 exhibition, "Panorama of Tapestry," at Convergence in Toronto, followed two years later by "World Tapestry Today" which traveled for a year to three continents. I am thrilled and honored to be in this spring's exhibition, "American Tapestry Biennial 6," with its final venue in San José, California, near my home in Berkeley.

Jane Kidd

The 25 years of the American Tapestry Alliance have paralleled my own history as an artist and educator. My first solo exhibition was in 1975, and I began teaching at the college level in 1980; the last 25 years or so have certainly formed the core of my career.

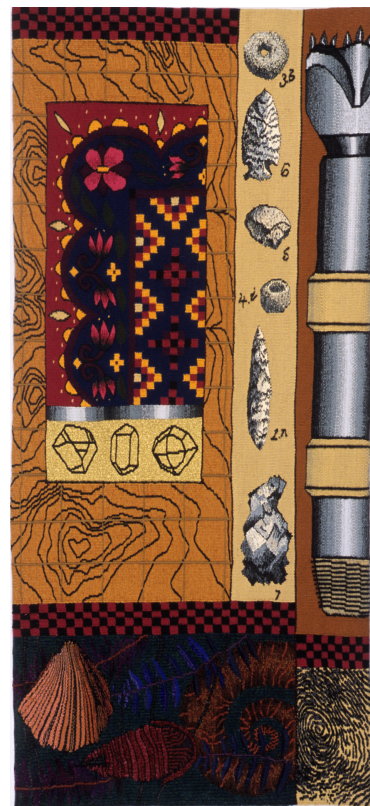
My choice to express ideas through the tapestry medium has never faltered. I have been fully engaged by the potential of this particular way of working and continue to see the tapestry medium as a viable means for expressing ideas I am interested in pursuing in the future.

In my role as an educator I have been passionate about the viability and integrity of the tapestry medium and have introduced hundreds of individuals to the process. I have experienced the satisfaction of seeing some of these individuals continue to develop their artistic vision through tapestry and pursue tapestry as a primary means of expression. I am aware however that this constitutes a relatively small number of individuals, and I have been reminded continuously throughout my teaching experience that Tapestry is a difficult fit. It provides a meaningful voice for a small number of people who are able to embrace the physical demands and constraints of this time consuming medium.

The Fibre Program at the Alberta College of Art and Design where I teach is quite expansive, providing a curriculum that focuses on a range of fibre processes including print and dye, weaving, constructed textiles and mixed media. We are committed to providing knowledge of and respect for traditional skills and the physical nature of materials; we are

also deeply committed to reflecting contemporary art and craft practice and encouraging innovation. Over the last 25 years the program has grown considerably in student numbers and influence. Many students majoring in other disciplines take elective courses in Fibre, and it is gratifying to see the extent to which fibre materials, processes and sensibilities participate in an interdisciplinary way in the college community. Tapestry however has remained a relatively discreet practice drawing many students to sample the process but few to continue.

This has concerned me in the past, but I am now more accepting of these circumstances as a reality that may never change. Tapestry I think may always be a small component of the larger field of fibres/textiles. I do not think this makes tapestry less dynamic or less meaningful, nor that the future of tapestry is in jeopardy. Tapestry, if anything, has proven to be an enduring medium. Although it may not always be on the cutting edge of innovation, certainly those involved in the process have made a deep and considered commitment to many aesthetic and conceptual fundamentals that have fueled craft and art practice for centuries. As I plan to leave my teaching position in the near future and concentrate on my studio practice, I hope to continue to contribute to this long and engaging conversation.



Jane Kidd, "Possession: Imprint/Impact #2," 54" x 25" 2006

Sharon Marcus: The Context, 1977-2007

I began working in tapestry during the late 1970s, at a time when weaving was more often taught in Home Economics than Art Departments. West-faced tapestry in the western European tradition was not well-known in the US, and large-scale, experimental textiles were becoming the focus in fiberarts. Nonetheless, I became fascinated by the possibilities for pictorial representation in tapestry. Between the late 1970s and the mid-1990s my weaving reflected that interest, as I utilized my photographs, manipulated digitally, as a basis for designs woven in the Gobelin style. My work during this time coincided with the growing interest in classical tapestry on the West Coast.

By the mid-1980s many US artists working in tapestry began to develop group initiatives. ATA, founded by Jim Brown and Hal Painter, and the International Tapestry Network (ITNET), founded by Helga Berry, began to sponsor juried, tapestry-only exhibitions which toured to multiple venues, giving greater visibility to tapestry. Other important tapestry exhibitions around the same time were: "Tapestry: Contemporary Imagery/Ancient Tradition-US, UK and Canada" at the Cheney Cowles Museum in Spokane (1986/87), and "American Tapestry Since the 1930s and Its European Roots" at the University of Maryland (1988/89). Catalogs accompanying many of these shows were invaluable documents and gave artists working in tapestry a new awareness of others working in the same field. Ruth Scheuer opened a studio in New York, which later evolved into the Center for Tapestry Arts, a studio, teaching facility and exhibition space.

In the late 1980s and 1990s, events such as the *International Tapestry Symposium* in Melbourne, Australia (1988), the *Tapestry Symposium* at the University of Maryland (1988), the *Woven for the Wall Tapestry Symposium* in Mendocino, California (1989), *Tapestry Forum* 1990 in Portland, Oregon, and *Making a Place for Tapestry* in Vancouver, B.C. (1993) provided the opportunity for artists to meet and discuss issues crucial to the field. The



Sharon Marcus, "Recollections I," 43" x 5-17" 2005; Weft-faced eccentric tapestry with wool warp and linen and wire weft with mixed media. Photo by Bill Bachhuber



Sharon Marcus, "Secret Garden," 44" x 69" 1985, cotton seine twine warp and wool weft. Photo by Bill Bachhuber

international nature of many of these gatherings resulted in important networks and alliances being formed, which in turn led to other projects. I found this tapestry "community building" extremely stimulating and soon found myself working with artists around the world on group exhibitions, conferences and other projects. Being part of an international network of artists with similar interests was tremendously exciting and opened up many possibilities for anyone willing to become involved.

In the 2000s much of the "start-up" fervor of the 1980s and early 1990s seems to have subsided, and the number of organizations devoted exclusively to tapestry has decreased. However, the instant communication provided by the internet has opened new possibilities, among them a less costly venue for exhibitions, which, though not as visually satisfying as viewing actual work, reaches a larger audience. The tapestry medium seems to be evolving also as artists increasingly engage in more experimental approaches. My own work has changed considerably in the last ten years, moving away from the use of cartoons and the pictorial image to shaped pieces in which I seek to create a sense of the archetypal object.

Julia Mitchell

When ATA was born in 1982, I had been weaving tapestry for 17 years, professionally for 7, and had already experienced much of the blank-faced misunderstanding of the medium that we have all become so accustomed to.

I was primarily weaving on commission in those

"good old days" - at least as far as corporate commissions were concerned. I gave up all that high-rolling when my daughter was born in 1985, and since then have been combining gallery and museum exhibition with a dogged pursuit of whatever commissions I can find through word of mouth, reps, galleries, or publications. I have also started teaching tapestry design and weaving at my local arts center, a pursuit that gives me great enjoyment.

We have seen a profound change in the quality of tapestry in this country over the past 25 years, due in no small part to organizations like ATA. In the 1980s, the Europeans, Canadians, Australians, and others were producing work head and shoulders above that of the US. That was partly because few American artists were producing interesting designs, partly because we had not yet sufficiently developed



Julia Mitchell, "Edge of the Pond II," 30" x 30" 2006, wool and silk weft on linen warp. Photo by Ron Hall

continued...

the skills, and also because we did not have the history. Today we see sophisticated, relevant work by lots of young artists emerging, as well as continuing gems from the veterans.

Unfortunately, the aforementioned lack of understanding of tapestry by curators, critics, gallery people, and the buying public has not evolved at the same rate - and, indeed, remains at the muddle-headed level. I really am not sure what more can be done about this beyond what ATA and others are already doing, but it remains important always to stick to one's guns (insert "price"), to educate one's clients and reps one at a time with printouts, articles, and conversations, and most importantly, to do good work. After all, it takes time to convince people that this remarkably history-drenched medium is worth a second glance. We continually have to reassert tapestry's rightful place - firmly within the realm of fine art, distinct from quilting, tatting, knitting, sewing and whatever else the sadly undereducated public are envisioning as they strive to comprehend why we do what we do.

It is worth mentioning that we may have various ideas about what exactly tapestry is and how it differs from media like painting and sculpture. I want to state clearly here that, while I may not have the definitive answer, at least I know what it is not; that is, it is not a fiber version of a painting. A good tapestry to my mind is a piece of art that is designed specifically to be just that and nothing else. Its physical, woven form is integral to its design and vice versa.

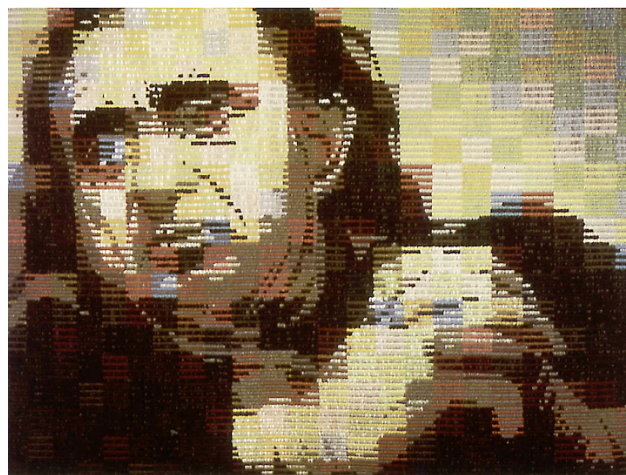


Julia Mitchell, "Waterlilies," 66" x 48" 1980, wool weft on linen warp. Photo by the artist.

Judy Schuster

For 30 years my work has explored various ways of presenting duality in people, the ambiguities, contradictions, conflicts and complements arising from opposites. My journey has been influenced by Op Art, where parallel lines create illusions of form and movement. I am interested in optical illusions, figure-ground relationships, scale and focus illusions, color transitions, and chromatic tensions from the juxtaposition of complementary colors. The human perceptual process called "closure," where we draw conclusions from minimal information, intrigues me. The half-pass tapestry technique provides a means of using these various concepts in a method true to the medium: an honest mating of technique and design.

In my first tapestries I wove an organic shape, the face, on one set of alternate warp threads that was superimposed on a grid that was woven on the other warp threads. I would weave the alternating images all across the warp, until the grid section was square and then change the colors in each grid section. To increase the illusion of merger between the face and grid, I made the grid colors correspond in value with the figure. These juxtaposed, disrupted images, such as in "Roy," represent the contradictions and connections inherent in individual personality, or dichotomies in technology and art vs. craft media. Each is separate and distinct, or complementary and blurred, depending on the position from which it is viewed.



Judy Schuster, "Roy," 55" x 80" 1984

Over time, I began constructing two or more faces on different planes, by weaving bands of images in sequence so that when folded into vertical pleats, you see different faces or different combinations of faces, depending on where you stand to look at the composite. The images are physically distinct and separate, yet fuse or blur as you move, suggesting dynamic relationships.

More recently I moved away from traditional tapestry to a multimedia approach to imagery. How could I express juxtaposed images, sometimes on different planes, in ways other than straight tapestry? Intrigued with the idea of combining the products of traditional and contemporary technologies in an artwork, I worked with faces in a variety of textile techniques, including digi-

tal manipulation, silk-screen printing on fabric, warp-painting, image painting, and image transfer onto fabrics. In many cases I cut the resulting images into strips, then wove them, sometimes folding the weavings accordion-style, sometimes alternating sections of images in a flat presentation, sometimes layering images of different transparencies so you see through one to another.

During the same time period I created artist's books and collage. Drawings of images from my tapestries were assembled into folded books.

I am now working concurrently in two different media, with quite different imagery. Seeking a quicker, more immediately gratifying medium, I returned to painting--not faces, but landscapes using watercolor and acrylics. Most of these landscapes are abstract, with emphasis on color gradations, value transitions, and chromatic tensions and painted directly with my hands, not brushes because I could not resist "hands-on."

My other current direction is weaving segments of faces, using beads in a small format. I enjoy the pointillist color mixing that can be achieved with beads and like that intimacy of working small. Eventually I plan to group these segments into larger fractured images. So, I am back to my continuing interest in disrupted images and closure. See photo page 23.

1988 "World Tapestry Today"

Cecilia Blomberg

Over the years I have been part of several ATA shows, but my first experience in 1988, stays with me. I had entered a slide of a small piece with the thought that if, by some fluke, it was accepted, I would weave a bigger, better version. After all, this was a show that would travel the world! The image was of Lukas, a man with a little café on a beach on Cyprus. We sat and talked for hours while our



Cecilia Blomberg, "Lukas II," 40" x 58" 1987

steel-framed chairs sank into the sand. He was a refugee from the part of Cyprus taken over by the Turks and had fled to the Greek side with just coins in his pockets, yet had managed to create a simple paradise.

When I got the acceptance letter from ATA, I was delighted until I realized that I had only a month until the photo for the catalog was due. I wove like mad late into the nights and finished in time. The tapestry was especially challenging as Lukas is in shadow and had resembled a werewolf in the first version. All the reflections on bottles, glasses and glass plates were easy compared to getting his face right, although they all were achieved by using a lot of squinting and Swedish 16/2 linen. A special shipping tube for the world traveler was purchased, sturdy and safe, and off it went.

The catalog showed Lukas II in the company of impressive work from all over the world. I never saw the show in person, but I was very proud of being part of such a prestigious exhibition. After the show's final stop in Washington, D.C., I was waiting for UPS to bring Lukas II home again. I was in the middle of packing to move from Portland, Oregon, to Gig Harbor, Washington, when the UPS truck arrived with a different, empty tube. I was told to contact the UPS "fallout center" in Atlanta but that the chances of finding it were small. I sent a photo of Lukas II off to UPS just as we moved north and was sure I had seen the last of my piece. Amazingly, two weeks later a dirty bundle arrived at the front door of our new house. Lukas II had made it back somehow and is still hanging on our wall.

It has now been a while since I saw Lukas II as I joined an international team to recreate the "Hunt of the Unicorn" set at Stirling Castle in Scotland. My two-year contract is up in July 2007, but others will continue the work until all seven tapestries are completed in 2013.

I look forward to continuing my collaboration with Mary Lane and Margo Macdonald at Pacific Rim Tapestries and to being back with my friends in TAPS (Tapestry Artists of Puget Sound). I am curious to see how my new medieval weaving skills will influence my future work. It is too soon to tell but maybe by the time the next ATB show comes around, I will have something to show for it.

Liev Beuten-Schellekens (Belgium)

The American Tapestry Alliance (ATA), an internationally highly appraised organization, has been the beginning of my successful and valuable career. Their biennials are my target dates to complete a new tapestry work. Having my artwork selected by ATA and being able to exhibit for ATA brings an enjoyable feeling of appreciation.

Most of the time, my inspiration comes from a view of a person, mainly women with a specific attitude, very feminine, sometimes even challenging. Since I am opposed to everything related to violence and bad taste, my preferential

continued...



Liev Beuten-Schellekens, "Poses"
170cm x 209cm (67" x 82") 2003

choices are good looking, young models with a restful and happy expression.

I design the drawings myself and usually I start with a concise, rapid outline of a certain position that intrigues me. Afterwards, I enlarge the drawing on cardboard adding details such as light-effects, shadow planes, or depth, but it remains a drawing consisting of lines without applying any colors. When I start weaving, I determine which colors will best fit the entirety. Therefore, it remains fascinating to see how the final result will look. The colors I use range from sober hues, like gray and black, to very vivid colors, but I always try not to exceed the limits of "harmony."

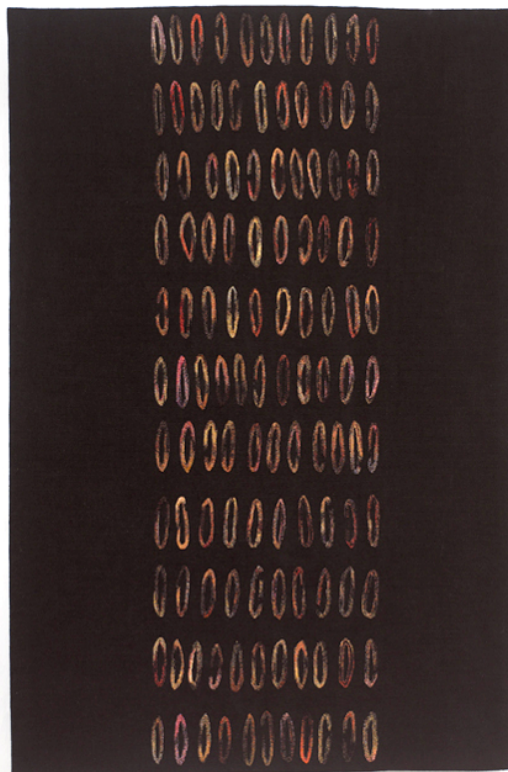
Weaving is a time consuming job but it relaxes me totally and gives me a happy feeling. I chose tapestry to express my artistic talents, because it gives me a warmer, more intimate feeling than, for example, wall paintings. Designing tapestries, choosing colors and wool, weaving—it all forms a challenging part of my life as I try to improve the expression and warmth of every piece.

Since the 1988 ATA exhibit, I have had several opportunities to exhibit my tapestries. Besides being in ATB1 and ATB2, I was in the Textile Art International Exhibition 2005 "SCYTHIA 6" in Kherson, Ukraine in 2005, and before that, "Le domaine de la lice" in cooperation with 'la Communauté Wallonie-Bruxelles' and 'la Communauté Française de Belgique' in 2002.

Also, in 2006, I was selected as a member of the European Tapestry Forum, Denmark, and have work discussed in two art books, *Hedendaagse wandtapijten in België* by Leon Louis Sosset, edited by Perron, Luik, Belgium in 1990; *De wandtapijtkunst in België* by Elsjie Janssen, edited by Pierre Mardaga, Luik, Belgium 1997; and in *Artelier*, a guide to contemporary arts and crafts in Belgium, edited by Artelier asbl Luc Hubert in 2004.

Anet Brusgaard (Denmark)

My main field is Haute and Basse Lice. After my education at the Danish Design School in 1980 I worked with tapestry weaving (Haute Lice) in a tight, minimalistically graphic black and white style. In 1989-1990, I was a student/stagiaire (intern) at Ecole Nationale d'Art Decoratif d'Aubusson. This stay had a great influence on my future artistic work. The education was well organized, interesting and gave me a method and techniques for greater freedom in my weaving.



Anet Brusgaard, "Répétition," 200cm x 132cm
(79" x 51") 2005. wool, silk, gold, silver and metallic threads.

Since then, I have worked with different themes, but still very graphically. One series of tapestries with the theme "Black Cross" was shown in the International Tapestry Journal. Another theme "Runar" was about magic script perceived in prehistoric time as a gift of divine power, a mythical art to give the fleeting language a permanent form. There is also a series of renaissance tapestries all woven with black wool, silk, gold and silver-threads. Today I mostly work on Basse Lice.

During a study trip to Florence, Italy, in 1996, I visited the famous Jacquard weaving mill Lisio and saw the old looms working and the house's collection of beautiful, exclusive silk and velour materials. The pomegranate was a favourite motif in 14th, 15th, and 16th centuries, and in time it was refined into a pattern of detailed, interlaced flowers and foliage that shape themselves into a medallion that is repeated in a beautifully patterned sequence. This

motif, infinitely varied, gave me the idea for new cartoons, where the wealth of flowers and foliage is included as graphically ornamental fragments.

In 1986 I established a gun-tuft department in my studio, and then in the following years I produced hand-tufted carpets of my own designs and commissions for my colleagues, parallel with my primary art, tapestries. This carpet-production gives me the opportunity to develop compositions, a faster flow in my creations, and quicker results. Later, in 2000, I went to Nepal together with a colleague to start up a project "Private Sector Programme" under the Foreign Ministry with a company in Kathmandu. Our partner already produced both hand-knotted and hand-tufted carpets with primitive tools. We educated them in design and gun-tufting for carpets. We still co-operate with the company, mostly producing hand-knotted carpets, and this year we hope to go back to start up a flat weave carpet project.

I brought together a steering group in 1995, to organize and establish Dansk Gobelin Kunst (Danish Tapestry), a group of 30 weavers who wanted to exhibit and profile contemporary tapestry art before we left the twentieth century. The exhibition opened in 1998 at the Danish Museum of Decorative Art and was the biggest profiling of Danish tapestry woven in the twentieth century featuring unique works by artists/weavers. Since then, we have exhibited in 2002, 2005, and the next time will be at Kronborg Castle, Helsingør, in 2009.

Then, in 2001, Margrethe Agger and I established the European Tapestry Forum. In 2005 we opened the first triennial exhibition ARTAPESTRY 1 in Denmark. The next showing was in Krefeld, Germany, 2006, and now ARTAPESTRY is at the Musée Jean Lurçat, Angers France. In the end of 2006, we called for entries to ARTAPESTRY 2, which will open in November 2008

David L. Johnson

As with many things in my life I came to weaving through the back door. I started out as a pianist and organist, switched gears and received a BA and an MA in English Literature with the intent to teach at the university level, and ended up happily teaching kids for thirty-five years.

I began weaving in 1975 at age 30 after being intrigued by the work of a friend in a beginning frame loom weaving class. What I liked best about weaving was that it seemed similar to the process of making music: linear, sequential, and focused on technique. In addition, sitting at the loom and at the piano or organ felt about the same to me.

After trying my hand at a variety of weaving techniques, I finally chose tapestry as a medium. At first, I was inspired by tapestries woven in earlier times and cultures: Pueblo and Navajo rugs, Turkish kilims, Moroccan skip plain weave, and other African textiles. Over time I developed a method for designing these homages that was free and un-geometric in a way that I believe kept alive the spirit of the earlier examples.



David Johnson, "Aria," 36" x 54" 1988

Since I was a musician long before I was a weaver, I eventually gravitated toward a calligraphic drawing method that was a direct response to listening to favorite composers and compositions. The piece "Aria" that was in the World Tapestry Today exhibition (1988/89) was a product of that approach to designing and was inspired by an aria from the second act of Puccini's "Tosca."

During the 1980s I became actively involved with the Textile Arts Centre in Chicago. I was chairman of the board of directors for several years, taught tapestry and inkle weaving classes, and was active on the gallery committee until the organization closed its doors in 2001.

By the mid-1990s I was becoming an Apple computer and Adobe Photoshop addict and also became bored with the slowness and flatness of tapestry weaving. I began to experiment with the construction of mixed media pieces. They frequently involved working with digital images of one sort or another and printing those images on inkjet fabrics. I also began to embellish the surface with beads, both commercial and handmade, and waxed linen knotting or wire. I mounted them on painted industrial felt and, in some cases, on painted or faux-finished wire screen.



David Johnson, "Edge No. 6," 18" x 9" x 2" 2006, tapestry, cotton warp and indigo dyed and painted wool weft, handmade indigo stained twig beads, indigo stained bamboo rod, waxed linen, industrial felt and stretched canvas.

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A few years ago, thanks to the prodding of a tapestry-weaver friend, I agreed to give tapestry another chance. Since 2003, I have been combining the old and the new, making tapestry/mixed media pieces with historical/geographical themes, those with a figurative focus, and a series of more sculptural pieces called "Edges." All are embellished with beads, waxed linen, wire, and even paint, and are mounted on industrial felt and stretched canvas.

You can view my resumé and images of work over time at: <http://www.urbanwild.net>.

Ruth Jones: Textile Touchstones

Looking back on that dreamy beginning to an esoteric life as a tapestry artist, I smile to think how fortunate I have been to actually succeed in my career goals. Living in San Francisco in the early 1980's, I remember the founding of the ATA, about the time that Jean-Pierre and Yael moved the San Francisco Tapestry Workshop across the Bay, from Noe Valley to Berkeley. Tricia Goldberg, Care Standley and I moved our looms into that sacred space on Chattanooga Street where so many had learned the basics of tapestry weaving. We had a comradeship that was a real blessing and enjoyed sharing tapestry insights and questions with each other and visiting guests.

I was fresh out of San Francisco Art Institute and a graduate year in Aubusson. With the assistance of an early patron, Chris Shearman, who owned Amelio's Restaurant in North Beach, I established my studio producing works in a pure expression of my new-found fascination with the medium. Sometimes I abused medieval weaving paradigms to see what would happen. Other classical tapestry rules I would never break for love nor money, because they



Ruth Jones, "Officer and Bishop," 60" x 78" 1985,
Cotton warp. silk and wool weft

seemed vital to the process. I explored figuration for its ability to speak through metaphor and object and word association, and because of its centuries-old significance in recording historical fact or spiritual events.

These early pieces were crucial in establishing my integrity as a weaver. I kept weaving as I moved to New York and then Paris, finally settling in Vancouver, Canada, in 1990.

The year my daughter Alex was born, I was invited to show in the second ATA Biennial, which opened at the Victorian Tapestry Workshop in Melbourne, Australia, in 1988, before touring America. This was an honour and a priceless opportunity to meet and share with other professional tapestry artists as world community.

Having a family added financial pressure that put my journey of personal storytelling and marketing such completed works. I engaged in commission work for clients with specific sites in mind. I am now looking back on twenty years of serial patronage, and reflecting on this experience and where it has taken my work on hold.

A strong thread of continuity can be seen in the client's longing to be involved in the making of a memorial to some aspect of his or her life. With my skill as a listener, I seek to engage clients in the transformative magic of this creation, giving them a voice in design and a liminal time frame in which to process their grief, to renew their sense of identity, or to heal a relationship. I start each day at the loom with a good thought for them as I weave the design pass by pass. When complete, the tapestry serves as one touchstone to the new fork on their path.

I am in the middle of weaving a commission that depicts a Lion resting in a field of Garry Oak; representing Strength and Steadfastness, it holds a banner that sums up in a word the fruit of love, fidelity and commitment: *Toujours*...It feels fantastic to weave something with meaning for others as well as for myself, and to believe in the power of this ancient medium to mend and stabilize the longings of the human heart. My web site is: www.ruthjones.ca

Jean Pierre Larochette-Yael Lurie: Still too busy for dissent

I read somewhere that: "Creation and preservation do not do well together, and a million of antiquarians cannot invent a style." This pronouncement was written at least a couple of centuries ago and the idea behind it is still much the same. The only difference may be found in the undeniable result of some new ideas gone amuck, or, as a Mapuche weaver once said, "With our old designs we didn't reach the moon, but we did not ruin the earth either."

Our tapestry making life has constantly walked the very thin line between these two opposed concepts. We are antiquarians at heart with our gaze at the moon—or the cosmos!

We do undertake the next project with the thrill of someone who is about to create something that never existed before. We are intrigued and inspired by what lies within; curious about what is beyond - or what is to be found in the ashes of the old.

From my earliest memories, my feeling for the craft was so intense that I fell in love with its tools; my drunkenness from its form was so complete that I made it the vessel of my days. How could I not revere the messenger of such a lasting love-song? So much of what is dear to me, embedded since the beginnings of memory, has found its form in this simple net. Let me do it again, over and under, the messenger is not dead, the song is not silent.

Yet, of course, there is stiffening in the process.

Tapestry making is an expression of the imagination with

factual limits; and in its synthesis, a system of coordinates that aims for precision, always seeking to improve its accuracy. Most techniques in tapestry are designed to create visual illusions, and in the process of achieving curves out of stepping-stones, color gradations out of a limited palette, sophistication seems unavoidable. In this dilemma, working from the back of the piece helps. There is such a thing as the tyranny of the eye. Paraphrasing, there is something about reason that reason cannot explain. The better you get at it now, the greater danger of losing that beginner's casual freshness of then.



Jean Pierre Larochette & Yael Lurie, "Quietude," 48" x 20" 2003

An element of surprise, for us, must coexist as an antidote to meticulous planning.

But then, the most important part of the equation that has permitted our full dedication to this, the oldest of the marginal crafts, is people's support. We are grateful for the appreciation, of no more than a handful of people really, whose interest in these collaborations has kept us busy.



Jean Pierre Larochette & Yael Lurie, "Light Flower" 56" x 50" 1978

Marika Szaraz

The woven surface and the structure of tapestry involve such strength that my interest focuses on that quality. Also, the material itself makes me rejoice and reminds me of the immeasurable time I have spent with it. I use shiny threads so that the structure of the material will be even more visible via the light. The complexity of simplicity is the essence of expression. (The essential point is like a sigh, which can say more than a whole performance.)

For me, weaving is a timeless moment; no beginning or end, no past or future, no minutes or hours, only the moment exists. The monotonous and rhythmic motions melt into the present and everything fades around me. It is an infinite process, no beginning or end, one row giving birth to the next without stopping. I like this state. I need it. It fills me with energy. I become full.

Creation, design, curiosity, improvisation, and investigation move one step to the next. One piece of work guides me to another. Some kind of thirst drives me forward to continue and never to stop. I question myself again and again, and discover that what was previously unknown pushes me on further. Creation and implementation complement one another. One is dynamic; the other is passive. One gives, the other accepts. One is disciplined and tense, the other is open and lavish. I feel whole within the two poles.

When I made the tapestry "Positive-Negative," I wanted to try to create something where the border between tapestry and picture is faint. Therefore I thought to combine rigidity with softness, but in a reverse way, where softness is holding the rigid together creating a new kind of harmony. Thus the metallic lines represent an organic part of the

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Marika Szaraz, "Perspectives," 125 cm x 200cm (49" x 79") 1983, wool, cotton; haute lisse

composition, although they only create a visual effect since they do not connect or 'hold' it together. From time to time I return to an idea that has occupied my mind for years. I consider if, between soft and hard materials, is it the soft which has a more reliable and stronger character? There are several examples, including human nature, where a soft character is more versatile and flexible, and due to its rigidity the hard is fragile and thus weaker. To restore or repair a broken hard material (glass or ceramic piece) weakens the material, while a soft material becomes stronger and more resistant when repaired. It is not by chance that soft materials are used to pack and protect rigid objects.

This piece of work has given me the opportunity to present this idea. It is connected with the theme Metamorphosis since it can be transformed. Its dynamics can change according to how I fit the two modules together and how I place the metal lines. Its title "Positive-Negative" suggests that one part turns outwards and the other inwards in two identical black forms, thus showing antagonism and dependency at the same time. The two components complement each other, just as the different, contrasting materials (firm and soft) become dependent in order to create unity.



Marika Szaraz, "Négativ-positiv," 180cm x 180cm (71" x 71"), two modules with two metal rails. 2003, haute lisse-szama. viscose, cotton, métal. Configuration of units can vary for specific display site.

A Brief History of Teaching Tapestry

by Susan Iverson

Over the thirty plus years that I have been teaching weaving at the university level, I have watched as tapestry has waxed and waned in popularity. As an artist committed to tapestry, I have been very lucky to be in a position where I could share my passion for this technique with generations of students. It is always exciting to present tapestry to a group of students and then watch to see who gets truly excited by this technique and its possibilities. There is always at least one student in each class who just lights up during the introductory slide presentation; they can see their ideas developed in a new way that will work perfectly in a tapestry format.

The 1970s were truly exciting for tapestry. The book, *Beyond Craft: The Art Fabric* had just been published, and we were all very excited by what was happening with contemporary tapestry around the world. Artists included in this book, such as Magdalena Abakanowicz, Olga De Amaral, Jagoda Buic, Herman Scholten and Peter and Ritzi Jacobi had an immense effect on American students. I joined the faculty at Virginia Commonwealth University (VCU) in 1975 and walked into a program with enthusiastic, talented and productive students. At VCU we included tapestry in the basic textile class, had a year long class concentrating on frame loom tapestry, and students could also pursue the technique in the advanced level weaving classes. I found that many of the students working in tapestry tended to be the most avant garde and were excited by their ability to experiment with materials and scale. We felt fortunate to have had two full time faculty teaching textile classes. Both John Hawthorne and I had strong skills in tapestry weaving, and I always thought it was wonderful for students to be able to take classes from different faculty with different ways of working. The studio was well stocked with Cranbrook and Macomber looms, and we had one Leclerc vertical loom.

In the 1980s tapestry continued to be popular, but we did not have the high number of students clamoring for the classes that we had in the 1970s. By the end of the decade we stopped offering the tapestry class every semester but continued teaching the medium in the other basic and advanced weaving classes. In the beginning level class, tapestry was on equal footing with felt making, embroidery, silk painting, etc. We were able to add three Shannock looms to the studio in the late '80s or early '90s, and that was an exciting addition for the students who wanted to develop their tapestries vertically.

Through the '90s, and now into the 21st century, tapestry continues to be an integral part of the textile students'

education. However, as the culture speeds up and instant gratification is valued more and more, I am finding that fewer and fewer students are interested in devoting themselves to tapestry as a primary format for expressing their ideas. The students of today are looking at each idea and evaluating what needs to be done to capture and support that idea. In general they are not committing to a specific technique or format.

This way of working seems to be the norm across the disciplines in the visual arts. Students are trying many things but often not becoming an expert in any one technical area. With this in mind it sometimes amazes me when I do get several students in one class who throw themselves into major tapestry projects. Right now I have three advanced students who are engaged in ambitious projects - each very different - but each utilizing tapestry for its specific character.

Students learning tapestry fall into several groups. Of course there are the naturals - the students who seem to be able to weave intuitively. The process makes perfect sense to them, and they easily translate their ideas into the structure of the weave. I have only had one student who absolutely could not learn tapestry; we worked together for weeks, but to no avail with both wondering what the problem could be. Most students can quickly grasp the basics and do well on a small sample. Many of the students who do not do well make the decision that they are just not willing to take the time to do it right - and they are willing to take a lower grade. However, most students fight a bit with the process, and whether they love it or tolerate it, they end up with a tapestry that is somewhere between fine and fantastic.

I came to tapestry after several years of exploring complex weaves. I became enamored with tapestry because of its simplicity - its straightforward qualities. It allowed me to investigate form or image or texture, and it had the structural integrity to hold its own form. I loved the substantial quality of a tapestry woven with heavy threads - its object quality. I try to transmit this passion for the technique to the students by talking about tapestry and its contemporary and historical importance in the arts and cultures of the world. I show the students as many images as possible of 20th and 21st century tapestries, balancing this out by also showing historical tapestries from Europe, Africa and pre-Columbian Peru. We talk about time and its relative value in different cultures.

Every other year I offer a course in Ancient Peruvian Textile Techniques. When we do tapestry in this class, the students weave either a three or four selvedge tapestry with a fine warp sett and using fine wefts. For some students this is the first tapestry they have woven - other students may have woven several others on frame and floor looms.

Working on these small, detailed tapestries utilizing pre-Columbian motifs makes all of the students appreciate the technique and the historical tapestries they see in museums in a different way. It also helps them appreciate the relative ease of weaving tapestries with heavier yarns and employing a floor loom to facilitate the process! I also try to get students to push tapestry as far as they can. We talk about dimensional and shaped tapestries, combining tapestry with other techniques, and using tapestries in installations.

Over the years I have seen some wonderful student artists turn out really exciting work. I have had a number of students who wanted to pursue tapestry after college - but few of them have actually done so on a long term basis. I frequently run into alumni who have put their art careers on hold in order to pursue a profession with a more stable income and/or to raise families. I have high hopes that they will come back to weaving when their life situations allow for that. It has still taken me years to come to terms with the idea that educating undergraduates means that you are not necessarily educating them in the field that they will pursue after college. In fact most undergraduate art students go on to do something different than what they studied in school. Nevertheless, I firmly believe that learning to weave helps young artists learn to think in a new way and greatly expands the way they look at and process visual information. It develops a student's abstract thinking, problem solving abilities, math skills, and eye/hand coordination. All of these skills will add to their value in any profession.

Most of our fiber graduate students work with a variety of techniques, but I have had two graduate students who did the majority of their work in tapestry. It was exciting working with Maria Kovacs who received her MFA two years ago and is continuing to weave in Maine. Like many of the students today, Maria is committed to an age old technique (tapestry) while also embracing new technologies. While in school she investigated digital printing as another way for to get her ideas out. Her tapestries and prints share common ideas dealing with the environment, and there is an interesting dialogue between them on formal and conceptual levels. Mee Lee came to us from Korea and was a masterful weaver. She produced large tapestries quickly and was an inspiration to the other students. Her tapestries are quietly compelling and speak about her spiritual relationship with nature in an abstract manner.

I frequently ask myself if I should have done anything differently in the teaching of tapestry over these many years. The answer to that varies from year to year. I have come to realize that while weaving tapestry is like breathing for me, it is not for everyone. I will continue to teach with passion and hope that some of the next generation of tapestry weavers will pass through the studios at VCU.

Looking Back at "Tapestry: The Narrative Voice"

By Christine Laffer

The year was 1989 when "Tapestry: The Narrative Voice" opened at the Musée Départemental de la Tapisserie, Centre Cultural et Artistique Jean Lurçat / Ecole National d'Art Décoratif in Aubusson, France. This show traveled for two years in England, Canada and the U.S. It had a catalog that accompanied it with four essays by savants in the field and five participating artists' statements. It carried an air of cutting edge brashness since it was the strongest attempt to mutually engage the art world and the tapestry world on terms favorable to tapestry. The show presented many questions that seemed to have confusing answers even with the explanatory essays.

Why would "narrative" have been thought of as cutting edge? The answer involved the cultural turmoil of the times, something difficult to discern when caught in the middle of it. Modernism had failed and Postmodernism gripped the imagination of artists, writers and cultural critics beginning in the mid-1980s.

What exactly was Postmodernism? This was a question that had multiple answers. Eventually considered the primary source, Jean-François Lyotard published his book *The Postmodern Condition: A Report on Knowledge* in 1979, and its translation reached English readers in 1984. He opened his report with these words: "Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodern age." (Lyotard p.3) Thus, the dawn of the information era caused a change in the way we used and distributed knowledge, and this affected our social institutions and cultural productions.

These new forms of knowledge (data banks, information networks, satellite transmissions, etc.) competed against traditional ways of knowing things wherein narrative was "the quintessential form of customary knowledge" (Lyotard p.20). Narratives had legitimized our identities and clarified our social bonds and cultural achievements for thousands of years. As modernization progressed, "meta-narratives" spread in order to validate technological and scientific developments. These proclaimed that in the modern world everything would be more efficient, cleaner, faster and smarter. Postmodern cultures were signaled by the fact that people stopped believing in those meta-narratives.

Although narrative was a key concept in this debate, it denoted old ways of knowing versus emergent network systems that had spread across the information-based landscape. By focusing on narrative in the exhibit's title and the first essay, the artists imply their works continued the legacy of a long narrative tradition. This was not consistent with their statements or their tapestries.



Sharon Marcus, "Legend Borne on the Winds of Escazu," 47" x 76" 1988

For not only had modern meta-narratives fallen under the pressure of skepticism, but many social traditions supported by narrative ceased to function in the face of scientific inquiry. For example, one would have to travel outside of technological cultures to find places where people still told stories of mythological beings, ghosts, spirits and ancestors as if they still affected events. Sharon Marcus exhibited "Legend Borne on the Winds of Escazu" and "Legend of a Diminished Dream" while writing that "in the '... Escazu' piece the legend referred to the folk belief that witches exist, live in the town, and are brought in on the strong winds which blow around the chain of volcanos." (*Tapestry: The Narrative Voice*, p.7) The tapestry wove together multiple images of a building, a passageway, empty windows and sections of wooden fence.

The textures of blended yarns, feathered edges and uneven forms gave a blurred vision of the place: windows had no window frames, a porch disappeared leaving only a sagging roof behind, fences ended brokenly with no gates, and streets remained empty of pedestrians. Evading any specifics, the story lay hidden among the threads and gave only vague traces by which to find it.

Ruth Scheuer's statement more clearly evoked the contradictions of living an urban life in a postindustrial society.



Ruth Scheuer, "Veils," 60" x 108" 1988

She wrote:

"The narrative is multi-layered; each image offers many interpretations. This is the essence of contemporary times. Many things are happening at once. Everything is instantaneous, like the flash of a camera."

Many things vied for attention with equal importance—no hierarchy organized them and no single purpose guided their inter-relationships. And if a relationship developed between actors, it appeared to involve a random passing incident invested with temporary meaning, even if charged with a sense of drama.

If each artist stood at a distance from the traditions of narration, Marta Rogoyska took the furthest point. "The narrative content in my work is no longer obvious..." were the words she opened with. "I would like people to look at it and know what to feel, and not necessarily what to think."

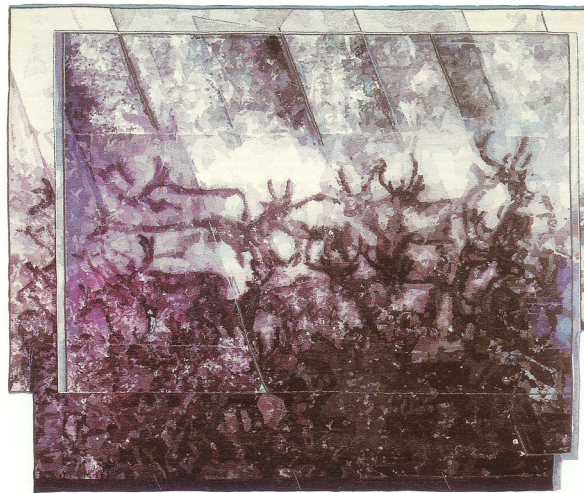
The rhythms of her strong colors and abstract shapes took the jazziness of Matisse and pressed it into a more complex choreography. Yet the visual dialogue there took place neither in the realm of narration nor postmodernism but instead allied her artistic concerns with modernism. This weakened the impetus of the show's apparent mandate to engage with current cultural issues.



Ann Newdigate Mills, "Nomad Trying To Capture Happiness," 49" x 88" 1985

On the other end of the spectrum, "Nomad Trying to Capture Happiness" by Ann Newdigate Mills stepped straight out from textile traditions into the present. There in the threads of a magic carpet ride, a story leapt from the past into the jet stream with a sense of natural ease. Seated solidly in the center, the nomad zipped along at high speed in a way that linked all travels to this one. If any piece could convey the sense that narrative had a voice that could speak comfortably in the information age, this was the one.

Marcel Marois nearly matched Mills' skill in collapsing the long skein of history into the present. With "Passage Interrompu" he brought the ceremony of cave paintings into the age of oil crises and environmental impact studies. Passing caribou emerged from and disappeared into the slick of oil that gradually covered everything in its path. He deftly combined a critique of industrial mismanagement



Marcel Marois, "Passage Interrompu," 106" x 128" 1986/87

and governmental oversight, mixing it with a cultural memory of the herd. Short and concise, the story flattened time with a shocking abruptness.

By focusing on narrative, the artists in Narrative Voice placed themselves-and tapestry-in the middle of a cultural debate. In this sense the show pushed the limits of tapestry's ability to keep up the pace set by art world activities. Few exhibitions since then have made this kind of artist initiated attempt, perhaps due as much to the costs involved as to the difficulty in finding venues and artists debating the issue. Where it succeeded was in having stimulated a discussion within the tapestry community to include more ways of seeing content in tapestry imagery (e.g. an article in *Textilforum* by Beatrijs Sterk on new categories including "Postmodern").

The inconsistencies and contradictions that emerged between the show's title, catalog documentation, artwork, and the cultural milieu in which it existed all tended to undermine its purpose. Even if an argument could be made that including these multiple artistic viewpoints should have reinforced a postmodern cachet, it would have been a weak one. In hindsight it seems more likely that the artists did not grasp the art world situation clearly enough to push their advantage home.

"Woven Gems" Small Format Tapestry Exhibit

By Katzy Luhring

The 2008 ATA Small Format Tapestry Exhibit will be at the TECO building in Tampa, Florida, at Convergence and through the summer of 2008. Because the Tampa area has a rich maritime history, we chose the title "Woven Gems" to illustrate the ideals of such treasure.

As in years past, this non-juried exhibit will be open to

continued...

all tapestry artists, at any skill level. We encourage experienced artists, novice tapestry weavers, and groups submitting work together. This show is a great opportunity for all tapestry weavers to show their creativity in a small format. Each participant will receive an exhibition catalog.

The maximum size for submissions is 10" x 10." Submission deadline is January 30, 2008. The tapestries must be received by March 1, 2008. For a copy of the prospectus, send a SASE to Katzy Luhring, 1447 Deer Run Road, Havana, FL 32333 or check the ATA website to download.

ATA Workshop: "Connecting Image To Process/Process To Image"

Susan Martin Maffei — October 16-18, 2007 — New York City

Andean tapestry exhibits a stylized form of image or mark that relates directly to the underlying structural grid of the weave and the techniques of woven tapestry. In this workshop we will explore these medium specific characteristics through hands on sampling of techniques, e.g. slits, interlocking, simple shape making and four-selvedge construction. Slide presentations and field trips to textile collections will enrich our understanding of how the imagery in tapestries produced by different cultures is influenced by technical and structural constraints. The knowledge gained in this exploration will be used to explore how these relationships might influence contemporary work.

The number of students is limited to twelve. It is geared both towards anyone conversant with Andean textiles, but not necessarily a tapestry weaver; and to tapestry weavers whose familiarity with Andean textiles is limited.

The workshop is timed to coincide with the opening of the Metropolitan Museum of Art's exhibition, "Tapestry in the Baroque: Threads of Splendor" on October 17th. The Met is hosting a two-day symposium in connection with the exhibition October 20 - 21. For information: lectures@metmuseum.org

Susan Martin Maffei is an internationally known tapestry artist whose background includes art studies at "The Art Students League" in New York City, tapestry training at Les Gobelins in Paris, apprenticeship and studio work at the Scheuer Tapestry Studio, NYC, and conservation of antique textiles at Artweave Gallery, New York City, with special emphasis on Andean textiles. Maffei has been weaving her own work professionally since 1985. She has taught, lectured on both contemporary and Andean tapestry and exhibited in the United States and abroad and has work in both public and private collections.

Registration forms are available at www.american-tapestryalliance.org or contact Mary Lane at marylane53@mac.com, (360) 754-1105.



Ruth Jones, "High Above the Valley," 36" x 60"
2004, Cotton warp, wool weft. See article page 14.

ATB7 Call for Entries

Entries for the 7th American Tapestry Biennial are due November 30, 2007. It is open to all tapestry artists who design and weave their own tapestries (defined as "hand-woven, weft-faced fabric with discontinuous wefts") either individually or collaboratively.

ATB7 will open in June 2008 at the Scarfone/Hartley Gallery at the University of Tampa, FL, and then be hosted by the Kentucky Museum of Art & Craft, Louisville, KY, in September. A third venue for the spring of 2009 will be announced when it is secured.

The juror will be **Susan Warner Keene**. Based in Toronto, Ontario, Canada. Susan Warner Keene is a highly regarded independent curator/writer and an artist in her own right. She offers extensive experience with shows and has been a guest curator for the Museum for Textiles in Toronto. Her insightful articles have been published in numerous fiber magazines such as *Fiberarts*, *International Tapestry Journal* and *Surface Design*.



Tricia Goldberg, "Sunflowers with Red Cloth," 11" x 14"
1999, wool, silk; Photo by Don Dosick
See article page 7.

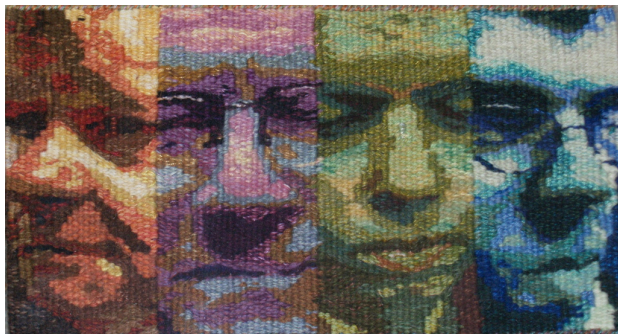
Building on the success of the previous biennials, we have made a few changes this year. ATA membership is not a requirement. The entry fee is \$35 for members and \$45 for nonmembers. The fees help to defray the rising costs of a traveling show and the production of a full color catalog. Secondly, we are allowing only two submissions per artist in anticipation of more entries. Tapestries must be available through the last scheduled exhibition in June 2009.

Calendar Entry Deadline: November 30, 2007

Jury Notification: January 30, 2008

Entry Fees \$35 ATA members; \$45 Non-members; \$70 membership and entry fee

We are excited about the prospects for ATB7 and hope that everyone will feel encouraged to submit in what we expect will be a very exciting exhibition. If you have questions, please contact Alex Friedman
Alexfriedmanata@gmail.com or call (415) 310 2460.
(Pacific time)



ATA Student Award Winner

The second annual ATA Student Award was given to Melinda Heal of Duffy, A.C.T., Australia. Tapestry weaving was the class that Melinda particularly connected with as a second year Textiles major at the Canberra School of Art, part of the Australian National University. She is now pursuing third year work in the same medium, along with a second major in Asian Studies. We will feature Melinda Heal in an upcoming issue.

"Focusing on Focusing," is "a montage of the faces of my family and I reduced the colours and visual information in order to allow myself and the viewer to focus on the faces as landscape; shapes, colours and movement"

Heller Tapestry Raffle Winner:
Doreen Trudel
of Point Roberts, WA

Volunteers Make it Happen

By Mary Lane

Mary Zicafoose has been a member of ATA for over six years. Last year she was invited to lead a study group on color. After worrying about her qualifications, "We always assume someone else is more qualified to do these things--but how else do you grow more qualified if not by stretching a bit?" she agreed. The title of her study group was "Cloth and Color." It filled overnight.

Mary's interest in weaving dates to a high school job at "The Maxine Shop...Maxine was a weaver and had a shop full of looms tucked behind stacks of books and overloaded shelves. Sterling silver tea sets sat on loom benches and creative chaos reigned supreme...Years later, when I was submitting a design portfolio for review, the head of the art department asked me if I had ever thought of being a weaver--she thought all of my work would translate well as rugs! I was dumbfounded."

Mary's current work employs strongly colored, ikat-dyed weft. The characteristically jagged edges of ikat animate what might otherwise be static blocks of color. Controlling the alignment of the edges with ikat is a meticulous process that Mary refers to as "adrenalized... Each shot of weft carries the possibility of potential disaster, or ultimate satisfaction. From the initial drawing stage to the final thrown shot of the weaving I am forced to remain extremely alert and constantly problem solving..."

The shapes in Mary's tapestries belong to the universal language of textiles - squares, rectangles and triangles. Her use of these archetypal forms connects her "to a vital and living past."

The historical and cultural references that have accrued to these forms invest them with emo-

tional, psychological and metaphorical associations. These associations are enhanced through her suggestive titles. Names such as "The Sound of Fire," "Counting Cloth," and "Star Crossing," " localize a piece in time and space and language, almost like coordinates."



Mary Zicafoose, "Found Objects: Suns with Clouds," 64" x 29" 2006; Weft-face Ikat tapestry

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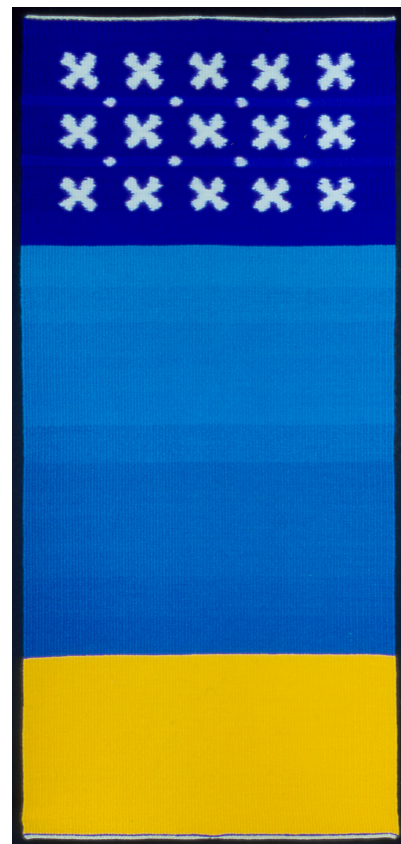
Bold colors, when used in conjunction with an abstract language of form, take on a certain conceptual content that the more descriptive use of color applied to representational imagery rarely embodies. That the strong colors are used in broad fields further increases the suggestive power of the work. However, as with all art that operates within a very limited formal range of expression, each decision regarding hue, value, intensity and size becomes critical to the success of the work. Because of this, Mary's process is fairly deliberate. Her tapestries start as thumbnail sketches. These are followed by mock ups using Color Aid paper, a pencil drawing on graph paper and, finally, a full scale, black and white blow-up of the Color Aid mock up.

Mary's minimalist approach calls attention to the surface of the textile and the finishing of the work. Because she works with large fields of pure color, any shadows created by irregularities in the surface of the textile can upset the carefully crafted relationship between form and color. "I want everything smooth and clean.... I see these pieces as planes of color and form, almost like sheets of metal floating in front of a wall... I hate the bulk and the awkward energetics that happen when part of the tapestry turns the corner and faces the wall. I want the viewer to hear the entire conversation-from the first woven shot to the last woven shot." Both sides of the textile are completely finished. "The clean hand of both sides of the cloth... makes a very closed-loop, complete statement. There are no loose ends and tails of yarn for the vitality and subtle energies of the piece to bleed out."

In addition to her tapestries, Mary also creates monotypes. The two bodies of work are closely related, and she sees them as being in dialogue with each other. Creating in these two very different working methods offers a certain balance. "The prints and the tapestries do a technical yin/yang thing-spontaneous and off the grid versus slow, grid-locked and deliberate. I love both processes."

Working in two media also addresses another concern of Mary's. Mary feels that tapestry weavers need to stay in touch with the larger art world. A fluency not only with the history of textiles, but also with conceptual and technical concerns within contemporary art is necessary for the continued vitality of the field. Asked what she thinks the most pressing issue for contemporary tapestry is, she responded: "to immerse yourself in your uniquely personal voice and have the courage to not repeat yourself."

Mary lives in Nebraska with her husband and daughter. She works full time in her studio and also travels in order to teach. Her other interests include "travel, ethnic textiles, collecting works in clay, a good read, discovering new people and great vegetarian food.... and Pahuk, our property on the Platte River in Nebraska." All quotes derive from personal communication with Mary Zicafoose. Visit her website for more images. www.maryzicafoose.com.



Mary Zicafoose, "Found Objects: Xs on Blue," 64" x 29" 2006; Weft-face Ikat tapestry

Kudos

Pamela Davis was awarded a grant from the Minnesota State Arts Board for the study of Norwegian and Swedish textiles in the respective countries during the Summer 2007 with the Vesterheim Norwegian-American Museum located in Decorah, Iowa, USA. In addition, one of Davis's tapestries was just installed in a public facility in St. Paul, Minnesota.

Living composers and weavers **Susan Martin Maffei** and **Archie Brennan** came together for "Vocal Textures," a visual /musical evening, April 30. Woven artwork was projected behind the Cutting Edge Ensemble onstage giving the audience an opportunity to experience both simultaneously.

"Houses for Nomads," featuring twenty-two tapestries by **Michael F. Rohde**, will be on exhibition from May 4 to June 5, 2007, in a solo show at the JANINA MONKUTE -

MARKS MUSEUM, J.Basanavicius 45, LT - 57182, Kedainiai, Lithuania, www.jmm-muziejus.lt For catalog information with an essay by Sarah Swett contact Michael Rohde (mfrohde@mac.com).

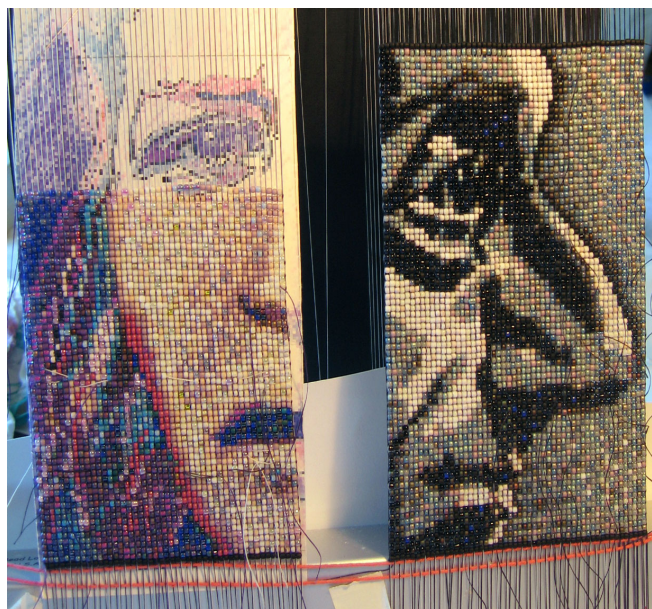
ATA members **Jan Landrum**, **Janita Loder**, **Linda Rees**, and **Deann Rubin** are among 12 tapestry artists featured in, "Discontinuous Threads in Motion" sponsored by St. Louis Tapestry Artists at the St. Louis Artists' Guild, Two Oak Knoll, St. Louis, MO 63011, August 10 - October 6. For information on the opening and demonstration, contact Janita Loder. jloder@aol.com

A 29" x 79" tapestry by **Martha Christian** was accepted by the juror, Jason Pollen, for the "Fiber Directions '07" exhibit at the Wichita (Kansas) Center for the Arts. The show will be at the Center until May 20.

Effective June 1, 2007:

all membership payments should be sent directly to our treasurer,
Barbara Richards.

Janet Austin is retiring from the Membership committee. All inquiries and change of address notifications should be sent to **Ellen Ramsey**
ew.ramsey@comcast.net.



Judy Schuster, "Beaded Faces," each 3.5" wide on the loom, 2007. See article page 10.

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| | 1 year | 2 years |
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| Individual | \$35 | \$65 |
| Studio Circle | \$55 | \$100 |
| Curator's Circle | \$125 | \$225 |
| Collector's Circle | \$250 | \$450 |
| Student* | \$25 | \$45 |

*enclose copy of current student identification card with payment

____ Please contact me about volunteer opportunities

Send payment to: ATA Membership

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CHANGE SERVICE REQUESTED

Tapestry Topics



Liev Beuten-Schellekens,
"Lady with Green Dress,"
168cm x 100 cm (66" x 39")
1992
See article page 11.

Guidelines for submitting articles to *Tapestry Topics*:

Next Deadline: July 15: **Diminishing Distances**; October 1,
In a Wider Circle; January 15: to be announced.

Send all items to: Linda Rees: lerees@comcast.net

--Or--

1507 Elkay Drive
Eugene, OR 97404

Phone: 541-338-8284

All photographs and electronic images should be accompanied by the following information: size, date completed, and photo credits.

Articles should be under 2000 words. Submissions will be edited for clarity and space requirements.

Exhibition reviews: We seek articles that describe the show with insight and critical observations. Describe the overall sense of the show and explain the parts that contribute to this sense.

Newsletter committee: Proofreader: Mary Colton, Layout: Elinor Steele, Distribution: Ellen Ramsey. Online excerpts: Lyn Hart, Web posting: Tea Okropiridze.

visit our website
www.american Tapestry Alliance.org